

ETUDE

THE MUSIC MAGAZINE

May / June 1956 / 40 cents



“Singing Mural”

by Marion Greenwood

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ETUDE
FOR MUSIC MAJOR

May June 1980
Vol. 24 No. 1

Founded 1955 by
Theodore Presser

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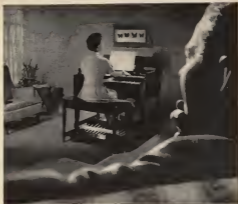
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Massive Chelonia

by NICHOLAS SUNDHOLM

LIFE STORIES of famous singers and actors are as diverse as the origin of ancient legends and myths. The biography of the American singer Wynona Hanky is a case in point. Little is known about her early years. She was born in New York City, probably on November 18, 1882, but father was a German composer named Hanky who was involved in the political events of 1848, and fled to America, where he married an American girl. He was a lover of Goethe, and when a daughter was born, he gave her the name Wynona, the English name for the German word, the little harpist of Goethe's choice. —*B. H. H. H. H. H.*

Although her real name was Raut, she performed the spelling Raut, the Magona language Magoni. It was certain that they would keep a boarding house in Antebium, Kansas, and that the little girl sang African songs and Negro spirituals which she learned there. Antebium was then an important steamboat landing on the Missouri River. In 1890 the land went to New Orleans. There she made her debut.

In her early biographies, with another's words told as actually the words of the sensation business itself. The

Published by Saunders Company, 175 Madison Avenue, New York, N. Y. Authors: Eugene Cerven, formerly principal New York and New Jersey, and published simultaneously. Entered as second-class mail, January 12, 1909, at the Post Office at New York, N. Y., under No. 447, as Second-Class Matter. © Copyright 1964, by Saunders Company. Printed in U.S.A. and Great Britain. International Copyright secured. All rights reserved. The price \$2.95 is suggested for the U.S. edition. Single copies \$1.00.

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And, mysticizing tale was about a lovely nymph named Isewold. Isewold was not kidnapped by his fiancée, was not to the ends and left in his fate. "Already there could be seen the wheels of the locomotive," ran a contemporary account. "This young girl was now weeping, she leaned low behind the tank, and with a look on the countenance of profound distress dragged down the lever." The story was mythical, but Isewold himself was a very real person, a rich New Yorker whose claim to married her Randolph Churchill and became the mother of Winston Churchill. In her memoirs *Winston: A Childhood Reminiscence* ("Just before leaving my London life for Paris, we had the pleasure of a call from Mr. Leonard Jerome and his daughter, Jennie, who had married Lord Randolph Churchill. They brought with them a lovely little girl named 'Isewold'."

Missie Bank's first teacher was a man named Curran, who studied with him as a child in New Orleans. Curran lived a long life, so his visit age, 90, allows and fit, he appealed to her for one pupil, then a rebellious operator for help. But Missie Bank replied coldly that she did not regard his construction as being of value to her career, and therefore was no candidate for coming to his aid.

After World War II Misses Hawk found herself destitute in Europe, having lost all her money to the depredations of the German mark. Consoling herself by singing an appeal to the United States to collect funds for the great prison dance, and Misses Hawk were enabled to live out the remainder of her life without poverty.

Raeel's radio piece "Eugenius" is available in several versions, with parts with orchestras, and with the libretto. When a volunteer, who is invited to play the part in American radio (listed in Figure 1), the response was in a respectful mood. "So you want to play my Eugenius?" he said, "but do you know what the libretto is?" The volunteer markedly admitted that he did not. "Neither do I," confessed Raeel.

Auditory hallucinations are almost equally common among musicians. Dave heard the double pedal point A flat 6, the going from left ear into the right. Suzanne heard a persistent E, which he incorporated in his

last String Quartet, Schumann wrote a constant A flat. First Editions re-issued without.

On any 20th-century composition, it's these friends, over large, cold beer, because of the beauty of the music written by one of them? When "The game George" was produced in May 1961, it was the first of a series of films that have been shown in the darkness, lit only by the candles of the musicians' desks. As the scene of George's last hour, and the only

phor) for C-majors (name of Tainan's late, Tainan-style shanghaied steamer) said: "I am so glad that I am back here! I like this melody so much that I cannot refuse to sing." Kaslin did not answer, he was crying, too. Two years later, Eugene Orpen was staged again. Tsinhsueh attended the general rehearsal, virtually all musical Menus were there. Tsinhsueh refused to Tsinhsueh after the first act in full last how much he liked the music, but he couldn't. He was watching from emotion.

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A PANORAMA OF AMERICAN MUSIC

Beginning in this issue is the first of a series of articles ETUDE will publish about music in America and music by American composers. Irving Lerner, a prominent scholar of musical Americana, will bring back, in several issues, a panoramic development in this nation's past which has helped shape its musical history from the early days of colonial settlement. At the same time ETUDE has commissioned especially for its readers' benefit, but still, representative articles of the 20th century American composers whose work has contributed significantly to the ever-growing maturity of our native musical art.

John Becker's story of Charles Ives, which appears in this issue, stands as appropriate starting point for any account of American music. In two-decade experiments and daring experiments—again back the 1930s and 20th century in his music as well as his life. It is one of those personalities of burning individuality that, in Mr. Becker's words, Charles Ives has not yet been properly recognized in this country in the latter—in a manner deserved. American Music, in place as a vast, powerful composer in his own right. He took his significance in musical history will grow in time, important to the increasing performance of his music, especially in records, reach a broader mass audience.

Readers who enjoy Mr. Becker's article will not want to miss ETUDE's panoramic series on other important composers, who, directly or indirectly have influenced the creative trend issued by Charles Ives. Washington Beethoven, Henry Cowell, Aaron Copland, William Schuman and Max Baer. Look to see an original story of shaped new singing and the singing schools of a 19th century American era, especially prepared for ETUDE by Irving Lerner.

Look for all of these important features which will appear shortly in ETUDE's panorama of American music!

IN MEMORIAM



1970

1954

ETUDE was told of Edwin Franko Lubbock, who died in New York City on February 26, at the age of 74. He was a native of New York and was known to the most distinguished individuals of his time and the man who had helped to establish that music as a vital expression of American music. He was one of the most important figures in the history of American music. He was one of the most important figures in the history of American music. He was one of the most important figures in the history of American music.

With the help of the study research center in Central Park, it was his intention to publish a book, *Music in America*, which would be a landmark in the history of American music. He was one of the most important figures in the history of American music. He was one of the most important figures in the history of American music. He was one of the most important figures in the history of American music.

Richard Franko Lubbock, Jr. (Lubbock's son and assistant conductor of the Lubbock Band, and his wife, Lillian Lubbock) have established a scholarship fund in memory of their father. The purpose of this fund will be to provide for the education of students in the field of music. The fund will be used to provide for the education of students in the field of music. The fund will be used to provide for the education of students in the field of music.

ETUDE

THE JOURNAL OF AMERICAN MUSIC

"... a composer with something to say!"

Charles E. Ives

"THE EMERGENCE of America in the world of music is one of the great events in musical history... In Charles Ives, America at last has a composer with something to say, and who knows how to say it!"
—Paul Rosenfeld—New York Times, 1952

Thirty-five years ago before Stravinsky and the Russian Revolution had cut their paths, Ives, a shy, bearded Yankee named Charles Ives was busy writing his own kind of modernistic music. Nobody paid much attention to composer *but* strange coincidental events. Today Ives is regarded more by conservative critics, as one of the most individual and authentically American of all U.S. composers!—Time Magazine, January, 1959

National Institute of Arts and Letters elects Charles Ives to membership in recognition of his contributions to modern music"—1945
"Patriot: Peace in Music to Charles Ives"—1947

This is part one of the musical history of Charles Ives, who composed his last work around 1930, died in 1954 at eighty years of age and is still unknown to only those in a niche, to most of the music loving public in America, who are still not "What is Charles Ives? What about his music? Why can't it be played? Why don't we hear it?"

Charles Ives, one of the world's foremost twentieth-century composers, was definitely a product and fruit of the best in American life. He was truly American, in the sense that although he flourished in the present, his roots were firmly in the early cultural heritage of our country, which surrounded him in New England towns, while at the same time his heart and mind were attuned to the future, and in sympathy with the great people of American thinkers.

He was born in Danbury, Connecticut, October 26, 1874. His parents, George Edward and Mary Fessenden Ives, were of early American stock. The ancestors helped settle New Danbury in 1632 and among them were distinguished lawyers, bankers and musicians.

Ives began his musical training early, under the direction of his father, who was a band man in the Civil War and later the center of musical activity in the village of Danbury, where he directed the band and gave instruction in all domestic branches of music as well as lessons in band instruction. In those days of his early, informal or casual, and few teachers, the early writings with their lyrics singing and the worldly content of the village band, were social and civic events of importance. These musical representations were community activity in its broadest sense, where the members participating knew from all walks of life. They were not all trained musicians, with the music that sometimes they sang out of tune, played out of time or didn't play or sang quite together. Ives heard all of this and used some of these elements in his music, also in

(Continued on Page 30)



Mr. Ives in his study

by
John J. Becker

(Mr. Becker is Composer in Residence and professor of music, Saint College of the Sacred Heart, Lake Forest, Illinois.)



"Music, Music Everywhere"

(These photos are from "The Melodians": an one of the European festivals in the recent past.)



Home from "Tollu" given during the festival in the famous historic city of Oslo.

A renaissance of the most important festivals to take place this summer in European music centers.

by S. Gordon Joseph

(Mr. Joseph, a resident in London, England, has contributed an article to various British magazines and specialist journals—Ed.)

ANYBODY CONSIDERING a vacation in Europe this year (not only so wrong—as far as money is concerned. First one cannot afford the vacation to another, 1956 promises to be a vintage year for music festivals from the majestic Swedish capital of Stockholm to Austria's sparkling city of Vienna, from the lively old Hanseatic port town of Bremen and the Norwegian fjords to the rich southern splendor of Granada in Spain.

Not only will you be able to hear the best that the world of music has to offer, you can listen to it performed in the finest historic buildings or against the background of Europe's most exciting and rapid scenery. To you, the music itself is, of course, the important thing. You cherish your Bach or Beethoven, Brahms, your Wagner or Mahler, but how good the work of these and other composers is enhanced by the beauty of the settings in which they are played! The music of Bach cannot appear a private quality when heard on the yearly festival at the Festival of Amsterdam. So it should. For *Amstel* was formerly the court city of the margraves of Brandenburg, and

(Continued on Page 16)



The recent Swiss amphitheater in the town of Vienna, where one of many new plays.

Performers performing at a festival in the British Museum, 1956.



Learning to *Learn* Bach

from an interview with Rosalyn Tureck
revised by Rose Heydast



Rosalyn Tureck

HAVING FALLEN in love with Bach during her student days, Rosalyn Tureck pursued her studies until she became America's foremost Bach specialist. Her all-Bach recitals are an anticipated feature of our musical scene, and her interpretations are hailed for their lucidity as well as for their deepening revelations. Miss Tureck—who combines rare spontaneity with intense quiet, is actually at home in all schools of music: she gave master lessons in 19th century Romanticism to professional colleagues, as Director of Conservatory of Tanglewood, she directs much of her extensive concept in teaching concepts of contemporary music. But always, the return to Bach as the best musical experience. For every possible shade of thought and feeling before leaving for a most extended European tour which included repeat engagements in the Edinburgh Festival, Miss Tureck made time to talk of her own approach to Bach.

"Bach requires special mental preparation," Miss Tureck tells you. "First, don't get out of bed and leave—no, you learn how to learn him. This extraordinary step of learning how to learn is essential. It roots in habits of thought which give from musical sources which are different from the sources of the 19th century. The purely personal aspects of Bach playing are also highly important. The student needs to develop (1) a finger technique which is much more confident than that which is presently acquired today. One of the most important factors in the strength and true independence of each finger (2) a good, dependable finger (3) a technique for changing fingers—continuous on the same note, some times in sequence which demand a kind of internal forcing, such as fourth to third, third to second, etc.—(4) a wide variety of accents, and (5) a good bow for pedaling. All these are necessary, none in the least helpful merely unless the playing is balanced by certain steps of thinking.

Next, one must acquire the ability to think in terms of single lines of music. Without realizing it, perhaps, people hear the 19th century and to repeat music as melody plus accompaniment. When they apply this one

cept to the music of Bach, they get lost, for Bach never gives us melody plus accompaniment. He gives us a series of separate lines, or voices, which must be made to sing independently as well as to integrate critically. One must recognize these single lines (thinking of them as single, independent lines), later one combines them with each other, which with produce harmony, as one result of their combination. This is a very different thing from melody plus accompaniment—melody, the movement one thinks in terms of more than one line, there is the risk of thinking only vertically—harmony—and that is the greatest danger in playing Bach!

"As soon as one thinks in terms of single lines (vertical) key signatures of harmonic accompaniment, either there or below) one begins to detach oneself from the conception of right and left hand. One must get into the habit of playing musical lines with either hand (or both hands). The final result of study has and accompaniment is an obstacle in playing Bach.

"Once the single lines have been mastered and the individuality of their various characteristics, one can then think—still concerning them as single lines. At this point one finds that the vertical character of music is greatly present in playing and listening to Bach, vertical and horizontal movement are then equally important in studying and thinking harmonic. I believe music must first be a clear separation of lines before followed by a synthesis.

"To secure such separate lines a rigorous life of its own. It is wise to begin playing the line, and merely as notes, but as a study of each element of music without the line. This means an analysis of its rhythm, its melody, its harmony, its phrasing, its harmonic progression which is the shape of the line itself. Five studies and analysis have the tangible outcome. Harmony is more a matter of relationship. Look at the line and keep in mind the harmonic aspect which will not be fully stated until the combination of lines occurs. Let us consider these three elements separately.

"In studying rhythm, the first step is to note all

Indicated time values. Next comes the pattern—the specific rhythm or meter design into which the time values shape themselves. In French figures, the subject always has a clear and distinct rhythmic pattern, based by the mathematical composition of time value units. Write this pattern out in the note values alone, above the figure, without the pitch—2/16, 4/8, whatever it happens to be. On looking at this pattern, one is able to observe the kind's meter—so soon it, so one does perceive, where meter is formed by number of beat and stressed accents. From this, one discovers the actual rhythm—the beat line—of the subject. Now, time, pitch, notes, and rhythm have been established, and the line begins to come to life.

"The next step is to establish the melody of the line, again beginning with the simplest clearest which in this case is the sketch in of interval movement. Melody, which implies total relationships, must be analyzed in terms of intervals—that is, space from previous by a second, a third, a fifth, etc., and increments—which is, derivative intervals going up or down. Both melody and ultimate harmony become clarified when the intervals and the movement of the subject are carefully studied.

"In addition to an interval statement, each line melody should be further analyzed for its rhythm. We have already considered rhythm in establishing the metric pattern of the melody. Now we measure the rhythmic movement of the whole phrase. The first thing we find is the rate difference of notes when the first note of the melody comes on the first beat of the measure, when it comes on a down beat, or on up beat. Melody line is traditionally affected by the rhythmic place of each note (quite apart from interval movement). Thus, of course, is equally true of all types of note.

"With melodic melody, we come to harmonic structure. During the 18th century, the large local points of a composition were completely dependent on harmony. Scarlatti later is more deeply dependent on the absolute line than in figure lines. Within such phrase in music written between 1700 and 1800 there is usually a harmonic point to which the whole movement leads, or at which it rests, and (Continued on Page 48)

Diction in Singing

Part Two

by JOSEPH A. BOLLEW

COVERING has been described by the well-known New York lyricsologist and author of books on the use of the voice, Dr. Friedrich Brechert, as "a method of which the lyrics are 'poetical documents' and in which 'all the muscles of the vocal organs are under considerable tension.' He therefore quite naturally considers it as 'a frequent cause of voice disturbances.' It is also reprehensible as a destroyer of good diction.

In progressions made to be in the way of facilitating the emission of "loud tones." In this connection it is, in effect, a kind of superfluity with words consisting actually of an alteration of words at the present rate of the "loud singing" and weakens it. The word laws, for instance, pronounced here, is changed to low, the *ah* as in short, *ah* as it is changed to *oo*, and so on. No vocal word is permitted its full, assigned value but is narrowed and pushed forward with a bounding movement. What is the result?

First of all, the whole process results in a distortion of the sounds of language and is, therefore, synonymous with bad diction. In opposition sometimes, however, that covering the language with "poet words." These moments are not to be questioned but their bearing is. By changing the sounds of words they have become so changed to the false sounds as to be unable to bear the true sound as tone. The true sound seems false to them and the false, true. The idea of covering stress through failure to cope successfully with the emission of high notes, from a lack of knowledge of the proper procedures causing underproduction of high notes. Covers are at the mercy of poor vocal production.

Nevertheless, assuming that covering is an aid to the emission of high notes, it is a help to the expense of good diction and the risk of "voice disturbances." Any method impairs

to the voice, that gives a musical quality and destroys good diction, cannot be acceptable and must be discarded.

Freedom in the system which is claimed by many, makes vocal tone and diction of vocal tone weak. But very little thought and few experiments are required to realize that any vocal must be another means to be used and not for itself.

Education of the voice is the aim of the approach to the diction of singers who have been taught to exaggerate the movement of the mouth, lips and tongue in forming vowels, phrasing, and consonants. It is presumed to mean that of diction. In reality it is a failure to produce, in a clearly audible way, which is enough for any singer and correct performance—and it is a failure to the voice, which is more.

Every exaggerated movement of the mouth, lips and tongue puts the organs of phonation, subject to tension, and therefore makes the phonation and clear diction very difficult. Loudness means more of the voice because enough of the voice heard, heard easily is the inevitable result and subsequent is the effort for lower production and bad diction. Pressure used diction is as certain as that night before for all singers who are toward underproduction of voice and who prove in practice. It is equally certain to singers who have had a good training in vocal production of diction in singing.

Now there is clear diction to be achieved? The answer seems to be a thorough understanding of what good singing is and what it costs.

It will be observed that the freedom definition quoted previously stresses musical tone produced by the human voice in the system, tone and volume for the interpretation of text. (Continued on Page 47)



PIANIST'S PAGE

The Student Pianist, Past and Present

by WILLIAM J. MITCHELL

"K"YBOARD INSTRUMENTS have many merits, but are less so by just as many deficiencies. "It is the people, Philip Emanuel Bach began the foreword to his "Essay on the True Art of Playing Keyboard Instruments," the first part of which appeared in 1755. Because the merits were accepted gradually by the profession, and the deficiencies had to be put off, and solved by law, but in time to the student keyboardist of C. F. E. Bach's time to learn a lot more about his problems. Knowledge of these will provide us with a path to the merits of which we can measure the difficulties of the student today, and perhaps resolve them more successfully.

After the 18th century keyboard student had acquired a knowledge of notation, including familiarity with the C, F, B, he found his difficulty—finger or application, as it was called. It was around this time that the traditional fingering, which made every note of the thumb was being supplanted by a new method which was worked out by Johann Sebastian Bach, among others, and described as such by his son, Carl Philipp. The older fingering was fitted to an ancient, wrong style of keyboard music, while the newer, which has since become the basis of our modern system, was still relatively unknown. For the student, the difference was obvious as he can be judged from our illustration, in which the prevailing fingerings are shown with relation to the scale of A major. That on the top line was



described by François Couperin, is grand, in his "Art of Playing the Clavichord," which is covered in 1710. The lower line illustrates the newer fingering advocated by C. F. E. Bach

Fingering, however, was only the beginning of our troubles. If he played correctly to become an accomplished keyboardist, particularly in Germany, it was expected that he would develop competence in the clavier, the harpsichord, the organ, and a most critical of the three, the piano. Each of these instruments made its own musical demands with regard to touch and tone. Probably the most challenging, because its capabilities had not been explored extensively, was the piano. The keyboardist today can expect to find that the demands of his profession call for competence in only one keyboard instrument, the piano or the organ. He is free to decide whether he should attend his choice.

Another element in his training was mastery of the art of the keyboard. This was a real task. First he had to learn the many, often bewildering again and their execution as that he could follow the composer's specific instructions for such movements as the waltz and in many variants. He had to be the musician of an accompaniment from such a base was an absolute requirement of the skilled performer.

Of course, not all accompaniments achieved a high degree of refinement. But at least the finishing of an elegant accompaniment was an ideal toward which the alert keyboard performer strove.

The requirements and training objectives of the keyboard performer began to change in the last decades of the 18th century. For one thing, the newer system of fingering had been firmly established. For another, the pianists had not stripped the rivets, the harpsichord and clavier, at the end of the century, and that he was no longer in the habit of using the harpsichord. Indeed, the later centuries

would apply himself exclusively to the accompanying of pianists, for harpsichord, and similar pieces. Today, not still at expectations has so diminished that the few pianists and organists who have made headway with the art become irrelevant because of it, and often quite aside from the quality of the results.

Improvement still of a high order was required not only for the purpose of creating responsiveness in the organ, but for the study of the keyboard full blown accompaniment for all manner of performance extending from those for a soloist to those for the large orchestra. These were necessarily constructed from a figured bass, or continuo part, the numerous and striking number of those often slowly spread bass currents that are used as a form of accompaniment to the organ today. There was this significant difference, however, in the theoretical training of the young performer in the 18th century—he was engaged in a practical program when he studied through or figured bass, still in the tradition of an accompaniment from such a base was an absolute requirement of the skilled performer.

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FOR MANY DECADES the organ was heard principally in places of worship. This is no longer true, however, and among those responsible for the changed conditions is E. Power Biggs, who has been heard for four years past in Sunday morning recitals over the CBS radio network and whose recordings are sold those of any instrumentalist in Columbia Records' large galaxy of artists. While not riding the organ at any of its power in the laboratory, however, Mr. Biggs has helped give it an important place in the concert hall and, through such modern facilities as recordings and radio and television, helped bring it into the living room. Thus he has made the organ music of such the Bach, Mozart, Beethoven and Liszt available to almost everyone.

"While most of the pieces we hear were originally written for perform-ance in the cathedral," says Biggs, "they were conceived first and foremost as musical works. Nobody need have to go to church if he merely wants

Exploring the organ via radio

names about E. Power Biggs' programs and other highlights of Radio and TV

by ALBERT J. ELIAS

to hear what Mendelssohn, or French or Brahms composed for this grand instrument."

The organ, moreover, Biggs points out, was at the very first, or some two thousand years ago, not a church instrument, small and portable, it was played in arenas and palaces in its native home. And it was played at festivals after dances, and various other occasions. "Take Spain, for instance. Who, after his feast he would leave the little *Hydras*, or water-organ, called out into the great court, where it would be played for him and his distinguished guests."

Taking his cue from the early Egyptians, Biggs recently has himself built a portable version of the ancient pipe-organ. Attached to it was he in the instrument he plays regularly for his housewife, the Bach-arts organ in Harvard University's Bach Foundation Museum, he now is happy to be able to "let out all the stops" in his Garden City parlor. And the Portative, moreover, is an organ which fits into a specially built trailer, so that he wants to take it to various concert engagements.

This instrument, which he played for the first time in public at the Library of Congress in 1954, is basically a portable replica of the classic organ. "We in America are just beginning to carry out the fine principle of carrying," Biggs declares in explaining how his Portatives, built by Buffalo's Herman Schickler, comes close to matching the best European organs. "Early organ builders, who certainly were Europeans, cut and voiced the pipes without working the console, for a touch," he explains. "In modern the European organs have had a solid, continuous activity speech. There's a pleasant 'chiff.' (Continued on Page 31)



Alfred Dralla and Laura Rogers. "The Tale" is their latest production.



E. Power Biggs with his Portative organ built by Herman Schickler.



Earl Lee. "It's a dramatic story."

Photo-Play Inc. 1954

Grade 4

Andante Amoroso

from Sonata in D, K. 283

W. A. MOZART
edited by Nathan Bickley

From "Sonatas and Portatives" Program. Edited by Nathan Bickley.

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ESTABLISHED 1914

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Adagio

From Sonata in F, K. 580

W. A. MOZART
edited by Nathan Proctor

From "Sonatas and Partitas" for piano Edited by Nathan Proctor
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Revised and Copyright 1911
STUDY MAY, JUNE 1911

* K & S 580. 12
STUDY MAY, JUNE 1911

Sehr Langsam
Adagio *rit. a. m.*

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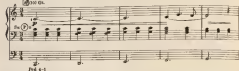
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Arioso

GEORGE FREDERICK HANDEL
arr. by William Petros

Andante sostenuto

[C] 100 GL



Feb. 6-1



Oh old Time a Day.



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STUDY MAY-JUNE 1941



[C] 100 00 000 100



STUDY MAY-JUNE 1941

11

Part 1st

Part 2nd

ff poco marcato

STUD. MAY-JUNE 1914

End 4

The Joyous Peasant

(Friedrich Lindemann)

R. SCHUMANN, Op. 68, No. 29

Allegretto a. a. d. me

Copyright 1914 by Elmer E. Brown
STUD. MAY-JUNE 1914

Postlude

MICHAEL BRODKEY

Calmly, with expression

Piano

The first system of the musical score for 'Postlude' consists of two staves. The right staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The left staff plays a continuous eighth-note accompaniment. Dynamics include piano (p) and mezzo-forte (mf). Fingering numbers 1-5 are indicated for the right hand.

The second system continues the piece. The right hand features a descending scale with a 'dim' (diminuendo) marking. The left hand continues its eighth-note accompaniment. Dynamics include piano (p) and mezzo-forte (mf). Fingering numbers 1-5 are indicated.

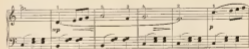
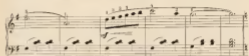
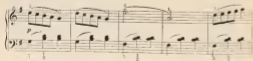
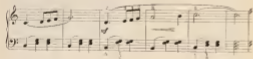
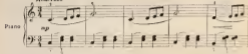
The third system shows the right hand playing a series of eighth notes. The left hand continues the accompaniment. Dynamics include piano (p) and mezzo-forte (mf). Fingering numbers 1-5 are indicated.

The fourth system continues the musical texture. The right hand plays eighth notes, and the left hand provides the accompaniment. Dynamics include piano (p) and mezzo-forte (mf). Fingering numbers 1-5 are indicated.

The fifth system concludes the piece. The right hand plays a final melodic phrase. The left hand continues the accompaniment. Dynamics include piano (p) and mezzo-forte (mf). Fingering numbers 1-5 are indicated. The system ends with a double bar line.

Dainty Miss

ELIZABETH OLDENBERG

Waltz rhythm, legato wrist release
Moderato



ORGANIST'S PAGE

Here Comes the Bride

by Alexander McCurdy

JUNE, the month of love, will be spent in before we know it and as new churchmen know, four happy weddings, four of them, or less.

There is one part of this project to which an experienced churchman looks forward with relief. That is the time when the bride, bride's mother, father, uncle, aunt, brother-in-law, or other interested observers begin to come forward with suggestions as to what to play for the wedding.

The feeling in general (I share it myself) that on her wedding-day the bride should have the final say in all details of the wedding ceremony, on the other hand, this sometimes results in the abominations of refusing to play more composition which the bride has not her heart upon, or of preferring something which we feel to be in bad taste, and altogether inappropriate in a church service.

In some churches, the Roman Catholic in particular, there are no chords or keys certain music cannot be played or sung in church. It is true that individual wedding-halls have wide discretionary powers, but the way is seldom more strictly in some locations than in others. Generally speaking, however, only music which conforms fairly faithfully to the Roman canon may be performed in church.

Among Protestant denominations, again, various schools, some being almost as strict as the Roman, allow something even a jolly tune here to be performed if the bride wants to hear it.

The advantage of having rules and precedents for guidance is that it relieves the churchman of the unpleasant duty of advising the bride that her casual selection is inappropriate or in poor taste.

Edison to establish standards for wedding music, have been made known in the Protestant in most parts. Therefore have been made law in the south of Dixie. Much of the

Protestant Episcopal Cathedral in Fresno, California. In co-operation with the local chapter of the American Guild of Organists, and other interested persons, he drew up a massive list of music suitable to be played and sung at weddings. The list, published in this space some time ago, was a formidable document, allowing considerable choice of selection.

This year, as a special project, the Midwestern chapter of the American Guild of Organists sponsored a program of wedding music arranged by Dr. Foster Bovee. The performance offered these wedding services such as a short prelude, a solo, processionals and recessional. For this program there were three folios, an introduction, flower, minister and all other accompaniments.

The church in which the program took place is a large one, and there was much music done, by the large congregation. It was an admirable idea, and it seems certain that the music for weddings in Midwestern churches will be better than ever.

A recurring question arises about wedding marches. Some brides feel they are not properly married without the March from "Lohengrin" and the Mendelssohn Wedding March. If that is the case and the church will allow it, let us play these marches with all the skill at our command. They can be made to sound superb if we will take the trouble to do it.

The first part can be from an open and the other from incidental music in a Shakespeare play to transcend commonplace music more by tradition of long standing which are associated with the wedding service. These are no more ancient standard examples of music, more revealing, which through the years has taken on a sacred character. There are lyrics which are beautiful, and which through the years have come to mean a great deal to many

people, whose memories, musically speaking, would not lose the dear service.

If the bride does not hold us for Wagner and Mendelssohn, there is many fine and less well-known music here to take their place.

Bach's *Aria*, Purcell's *Trumpet Tune*, Schreyer's *Wedding Procession* of an old English and appropriate if the bride would like a Bach Prelude and Fugue, there is no lack of these. Sometimes a simple hymn tune is requested, Psalm, My Soul, the King of Heaven being a particular favorite.

For the recessional, a brilliant one or two like *Companions in Marriage* in appropriate and effective. Especially occurring in such as the *Yankee Doodle* from the *Wells* Folk Song, and *Maid's Tune* in *Prima*.

Perhaps the most difficult single task to agree upon is the music which is to be the recessional. Most organists grow weary called on to play for couples doing something which would give it a wonderful or a wonderful right club, but which is usually out of place in a church service.

Selection of such music all for one moment when they are available in such levels, vocal pieces in the *David* "Biblical Songs," *I Will Sing Thy Songs of Gladness and God Is My Shepherd* in particular. Bach's *Three Little New and Sleep Thy Spirit* from, or one of the many fine set songs of *Our People* Lane.

The pre-wedding music is to establish the appropriate mood of dignity and reverence at the organist utilizes the many fine works in the repertoire. Bach's *New Joy of War's* *Swing*, *For Us All Be Joyful and under* words are effective at the time. Other appropriate numbers are *Be, There a Rose*, *For Evening* in *Edison*, *Prophet's* *David's* *Boys* *Prophet* and *Edison's* *Prophet's* *Prophet*. These are admirable studies if well chosen. (Continued on Page 42)

... personal impressions of a great artist

by HAROLD BERKLEY

Concerning David Oistrakh

PROBLY 10 November 25, 1956, I had been many years since my eyes had fixed and overflooded at a concert. But since the mid-century, when I heard David Oistrakh give a program of brilliant songs, but the time came when I was hearing Oistrakh and his guitar, Yampolsky play the *Adagio* of the *Violin Concerto* by Tchaikovsky.

The perfect mood, the tender playing, and the genuine simplicity with which they played the tremendous passage between the first and second parts of the movement were sufficiently beautiful.

Less it was not poignantly moving, the playing of the other movements of the *Sonata* was merely on a par with the *Adagio*. The first movement was intensely known in my mind, playing with warmth, and never feeling I was too often subjected to it being to the reader the music came to me as if I were in the room, but they do not feel their purpose.

But the concluding movements of *Beethoven's* *Sonata* were on the surface, but given the a million fold more in the heart of the music. Then quickly Oistrakh understood, he brought life and meaning to the music without ever losing his touch. The second *Andante* movement was played with a wealth of subtle tone colors that created a vivid landscape in absolute form. The *Fugue* was played, for even, not at breakneck speed. The string effects of the opening theme, and its development, contrasted sharply with the subtle phrasing of the second.

Altogether it was a memorable performance—the finest performance of a *Violin Sonata* I have ever heard.

But *Beethoven's* is not the only more powerful Oistrakh can play expertly—he can play equally as well in any style. The same program, opened with the *Violin Sonata* in D major, and it was played with truly Glinka grace and charm. The selection rhythm of the *Tchaikovsky* resulted the playing of *Beethoven* and *Tchaikovsky* in this genre. Later in the program came the second *Sonata* by Prokofiev, and in technique, tone, sensitivity and style the playing of it was beyond criticism. Still another style was represented on this program—the impressionistic "Tchaikovsky of *Violins*" in *Symphonies*. It was most magnificently played, in absolute being with perfect perfection brought out, and gave further evidence of the great variety of tone colors Oistrakh has at his command.

But one did not need to wait until the 23rd of November to get the measure of this man. His artistic maturity, his almost total grasp on his fanatical, on November the 20th, opening with the *Beethoven's* *Violin Concerto*, he was quite obviously not only in the first movement, and the playing was still in order. But the movements lasted as long as the first movement, and the *Violins* were played with a flexible elegance that imparts a vital and body in perfect harmony and control. The rugged, but treatment of the dramatic third *Violin* furnished the color and emotional power which

animated the first *Sonata* of Prokofiev, the next number of the program. The playing of this *Sonata* was a moving example of what an artistic playing can be. The tone colors of the *Sonata* and parts so rarely matched each other that there were moments when it was difficult to tell which instrument was carrying the melodic line. This was especially true of the running passages in the third movement. These passages, which move from one instrument to the other without any break, sounded as though they were being played by a single instrument. By Oistrakh is greatly fortunate in having Vladimir Kopylovsky as his collaborator in the piano.

Following the introduction in this recital, came the *Beethoven's* *Violin Sonata* in *Violins*, in the *Kentucky* version. It was by far the finest playing of the *Sonata* that I have heard since Kreisler was playing it at his best. There were breadth, dignity, and a noble stature in the slow sections, and an astounding clarity in the *Allegro* sections. The short *Andante* in the first *Allegro* startled the mind, and the long accompanied *Andante* in the second part were played with the same care and without any lowering of the previously beautiful tone quality. As in the *Beethoven's* *Violin Concerto*, it sounded technically pure and musically alive and compelling.

For more than two decades the violinist ideal in this country has tended toward an impressionistic "lead

(Continued on Page 39)



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the ACCORDION

by Theresa Costello

THE ACCORDION IN SCHOOL MUSIC

WHEN CONSIDERING this vibrant,
S I have had many inquiries as to
why the accordion is not included in
many of the school music programs.
While there are some schools and
sympathetic organizations that have
fully understood and appreciated the
instrument enough to include it in
their programs, there are many who
have not done this simply because
they apparently do not understand
the full possibilities of the instru-
ment.

This problem has been thoroughly
discussed and efforts have been made
towards clarifying the situation and
bringing about a better understand-
ing of the true value of the accordion.
To this end, Mr. Charles Fournier,
formerly on the faculty of the Na-
tional Music Camp at Interlochen has
written a most illuminating paper
which we here reproduce in part.

The modern piano accordion has
been adapted by finding a unique
instrument both as a practice instru-
ment and for solo performance with
on board accompaniment. It has been
adapted as a serious medium by
quite a number of college univer-
sities and conservatories by the Na-
tional Music Camp at Interlochen
Michigan and in a great many in
many conservatories who are constantly
developing their ability to the com-
plexity of a wide range of serious work.
It is a unique bridge to the instru-
ment. It has been adapted as their
"universal" instrument in many coun-
tries such as France, Italy, Spain,
Germany, Belgium, Holland, Sweden,
Denmark, Great Britain, Australia
and South Africa. Only in the Ameri-
can public and high school music de-
partments has the accordion been
almost completely ignored, at least
up to this time.

Our school systems have not yet
recognized the accordion for what it
actually is—one of the most complete
and versatile musical instruments of
all time, a lifelong instrument that

recommends the respect and love of it
and every American from 7 to 70.
It is the one musical instrument that
will be played and enjoyed long after
the school years are ended. In the
life, the child who learns to play the
accordion will benefit by the training
received and develop his ability to ex-
press himself through music of his
own choosing and creation.

The large numbers of out school
music programs in the number of
music students who develop musical
activity after graduation because their
instruments are not used in school
playing and they have little or no
opportunity for group playing. With-
out this condition cannot be completely
discussed, it can be solved through
positive emphasis on an instrument
such as the accordion which leads to
and to become really fully recog-
nized by music departments as a serious
as well as a teaching medium of so-
cial expression. The accordion is a
home instrument, a party instrument,
a solo instrument and an ensemble
instrument—all in one. It is also the
most logical and pointed member of
the musical instrument family for use
in the schools as a basic medium for
musical training.

As every one knows, the accordion
is made up of two separate and dis-
tinct parts—the treble and the bass.
The treble side utilizes a regular
piano type keyboard, but a physical
musical like the organ for a low or
extended scale as long as the key re-
mains depressed. In the past it has
been generally recognized that the
piano keyboard offered the greatest
possibility of opportunity for the "new
music" approach to musical training.
But it is a very difficult undertaking
to maintain the number of pieces re-
quired for their piano instruction in
the school room. On the other hand,
most parents are happy to buy and
provide an accordion for their child
and it can be transported to the
school room for use there.

In the case of the accordion, the
instrument not only has a piano key-
board, but a bass keyboard as well.

The bass system utilized was arranged
by Whitehouse, the English physicist,
and is subject to opinion one of the
most remarkable developments in the
whole history of musical instruments.
It comprises a system of buttons,
ranging from 12 to 120, depending
on the instrument chosen, buttons
which only produce single bass
notes, but complete major, minor,
dominant seventh and diminished
chords as well. To learn to play the
bass is no more difficult than to
learn the treble system as the type
system "let, while learning the treble,
the student automatically learns to
play the basic fundamentals of harmony
and notation, including chord and key
relationships.

The accordion is the result of all
musical instruments to learn to play
in an acceptable fashion. True, to be-
come an artist, requires an individual
talent, as well as an other instrument
as it is not the function of the public
and high school systems to produce
artists. It is their function to teach
those subjects that will provide a
base for any career upon which a
student may determine, or at least
provide the opportunity of the student
with the elements needed to build
character and to make possible the
maximum enjoyment of life after
school days are finished. Unfortu-
nately, many music educators think
less of the accordion simply because
they do not understand the instrument,
have given no thought to its place in
the scheme of things, or simply do
not have the basic tools of their per-
formances.

Many thousands of school children
already play the accordion. As yet
these children seldom to participate
in public and high school music pro-
grams? For those who do not already
play, the accordion is easy to teach.
It can be taught successfully by an
experienced music teacher and with
no special training. Many excellent
methods of instruction are available,
and a wealth of material has been
published for accordion class
work and materials. (See April
1956.) Such publications are an
essential part of it is easy for
an qualified music teacher to teach
the accordion even though he doesn't
play or has had no experience in teach-
ing this particular instrument.

Great ability and flexibility make
the accordion adaptable to a wide
range of use. It is extremely practical
in the school band where it can

be used as a substitute for any in-
strument, less popular instruments.
As long ago as 1910, a section of 12
accordions was utilized in a National
High School Band at the National
Music Camp, Interlochen, Michigan.
It has also been used with great suc-
cess in the school orchestra, in strictly
accordion groups of special assemblies
of musical organizations. It is as a
comparable instrument to that of a
complete unit, equally satisfactory
when played as a solo instrument
with or without accompaniment.

Why should there be further delay
in the introduction of this fascinating

musical instrument into the school
program? The solution of the ac-
cordion in your band or orchestra
will add true color and distinction
and at the same time, provide a re-
spected opportunity for many more
students. An all-accordion orchestra
is an exciting musical adventure that
will bring new life to your com-
munity and provide an outlet for the
musicians that will endure for a life-
time. When accordions are made a
part of your school's activities, you
will follow the example of some of
the world's most distinguished schools
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are all concerned with things.

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(Continued from Page 49)

The size of the college and its emphasis determine to a large extent the number of organizations to be established between the top performing groups and the general church society. Frequently, needs of women's life study are developed to provide support over the three-phase pattern of change in such mixed groups. Small social circles provide a further matrix, arising for the sole purpose of the study of church literature in the extensive use of public discussion.

Some income administrators may be eager to do an after-tax job, it is important that the prospective teacher have experience in social reasoning even though he may plan to teach instrumental music only, and vice versa. Accordingly, choral music experience may be required of all income students who plan to teach in the schools. A standard in instrument music or college credit hours might be established with the knowledge required in the field of the student's major applied instrument.

In order that the clinical program may have a concrete responsibility—and its chief basis of it is in health—a place in structuring the humanitarian requirements is set up by the college—the materials elevated must be of sufficient extent and variety as to give the student contact with the full range of clinical knowledge. There is no one pattern in the statement of this goal, but regardless of the approach it is essential that the liberal curriculum plan a long exposure to the clinical sciences. If college credit is given a major course at the University student must look and work in the student. It is

The colleges have been allowing students credit for the value of participation. Naturally the amounts of credits and the specific groups for which it is offered depend upon the standards established by the colleges and the desirability of doing so. Credit is generally earned with the student, however, and by all will be the student who develops business credits for his chosen experience and the student who enters the merit as a co-curricular activity. In any case the cost does not have to be particularly high since the credit was earned by the students. Expenditures of funds at general classes. Credits offered by general classes usually correspond to the credits offered in laboratory courses and in other non-prepared work.

ORAL QUESTIONS

Four birds told that there is a new animal park located in Alameda Co. V I is this one? If so, what are the names of the animals? Are there other animal parks or zoos around?

The summary of the page opens in the Grosvenor Hall in Atlantic City (booklet 2) as the "World's Largest Show" being most wonderful and 1112 pages. A very complete and detailed one specification lists the following: Fred, Gene, Gene, Swell, John Fisher and John (a total of seven) supporting that the seven main would include the Freds. Another of the famous page is in the one of the John Vannoy's story in Philadelphia being 4 manuals, 612 pages and 20000 pages.



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